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of Honorius IV., and of Nicolas IV. as edited by Prou and Langlois, mean nothing, when it is all too evident that the author has not used them to advantage. Further, his acquaintance with studies on the many phases of his subject is purely accidental. Again, a lack of information in regard to the history and literature of the earlier periods, which form the background of his subject, leads him to judgments which lack perspective. A few specific instances will show why the book cannot be recommended as an historical introduction to Dante, the purpose for which it was written.

To outline Innocent III.'s political career with the guidance of Luchaire's masterly monographs is an easy task, but to write of his biblical allegorical interpretation that "even the sacerdotal mind, trained in canonical exegesis" could use such methods (I. 25), shows that the history of interpretation is a dark page for Mr. Sedgwick. His unfavorable judgment upon Innocent's sermons, based upon their contents, shows at once a perfect ignorance of the literature devoted to medieval sermons, and of medieval rhetorical ideals, of which some of Innocent's sermons are perfect specimens. A page is taken to sentimentalize on the hymn "Ave mundi spes Maria", as the work of Innocent, who certainly did not write it, just as the well-known "Ubi sunt" is ascribed to Jacopone da Todi (II. 316), and the eleventh-century "O Roma nobilis, orbis et domina", found only in a single manuscript, is cited as a pilgrim song of the late thirteenth century (II. 326).

If there is one subject the author is less prepared to treat than any other it is the beginnings of Italian poetry. There is no attempt to show its origin, or to study its progress in form or thought: not a word said as to whether the Sicilian school of poetry had its source by direct contact with Provence, or through the medium of northern Italy. It is unfortunate that Mr. Sedgwick places Guido among the "intermediate poets" (II. 16-22), stating that "after Guinizelli the time was ripe for the *dolce stil nuovo*" (p. 21), a subject which he considers much later (pp. 276-296). The Bolognese poet was the founder of that school of poetry, which owed to him its philosophic basis, which was neither Platonism nor the spirit of chivalry of Northern French literature (p. 288).

GEORGE L. HAMILTON.

Procès de Réhabilitation de Jeanne d'Arc. Raconté et traduit d'après les Textes Latins Officiels par JOSEPH FABRE. Nouvelle édition. In two volumes. (Paris: Hachette et Cie. 1913. Pp. xvii, 360; 415.)

M. FABRE is already known as the translator into French of the *Procès de Condamnation de Jeanne d'Arc*. Like that, this work will be of slight use to the perfect scholar, but of great convenience to the general student interested in readily getting behind authorities to the sources. It is a translation of the *Procès de Réhabilitation* in 1455-1456.

The translator has taken some liberties, pardonable in a work intended to be popular. The original text of the *Procès-Verbal* is unmETHODICAL and diffuse, in striking contrast with the text of the first trial, which is a masterpiece of legal method and procedure. Instead of following the sequence of the original in every case, the parts of the process have been rearranged in a logical and more natural order and much that is of interminable length and sterile has been excised. Important passages, however, are literally translated, the rest abridged. At the same time the testimony has been changed from indirect to direct discourse in harmony with modern procedure.

There is no need in this place to emphasize the historical value of this famous document. As a source for the history of Jeanne d'Arc it has been assiduously mined. But there is much evidence in it of another sort, the value of which has not yet been fully appreciated. Students of medieval legal theory and procedure will find it a mine of information. For example: the right of a defendant to have counsel (I. 28); the question of secular or ecclesiastical jurisdiction (I. 100, II. 5-6); the validity of casuistic evidence (I. 33-45); the extortion of evidence, notably in the case of the abjuration (I. 341-353, II. 15, 34, 52, 72, 114, 130, 141); the use of undue influence with judges (II. 118-119); the textual exactness of the original process (I. 30, 343-344, II. 8, 27-30, 41-46); the intimidation of witnesses (I. 330, II. 15); reluctance of a witness to testify (I. 340); the value of hearsay evidence (I. 314). There is interesting matter on all these questions. One interested in the history of the formation and preservation of archives will relish the varying evidence as to the method in which the original trial was recorded, the Latin redaction of the original record, the preparation of duplicate copies, and the disposal of them in various archives.

Folklorists should give attention to the evidence of the twenty-three simple peasants from Domrémy, three of them priests. The fairy-tree near the village bulks large in their testimony. Invariably they call the girl Jeannette. There is considerable evidence that already, within twenty-five years of her death, the mists of time were beginning to transfigure and legend beginning to form, in which Merlin's prophecies are confused with her achievements (*cf.* I. 150, 173-175, 190, 281-282, 354. II. 97, 119). Frequent allusion throughout the evidence to the Begging Friars recalls the late Siméon Luce's thesis that it was probably from the Franciscans that Jeanne d'Arc got her first impressions of patriotism, for these wanderers, touching the life of the common people at all points, keenly felt the wrongs of France and did much to waken the sentiment of nationality. Parenthetically it may be observed that modern Franciscans are still loyal to the Maid's memory (see the profound study of the RR. PP. Belon and Balme of the Friar Preachers upon *Jean Bréhal, Grand Inquisiteur de France, et la Réhabilitation de Jeanne d'Arc*, Paris, 1893) and that the ancient feud of the Dominican-Franciscan yet persists, the former opposing the canonization of Jeanne d'Arc as a reproach to their order, which played so invidious a part in the inquisition of 1431.

The temptation to make the Maid and not the book the subject of this review is great, but space forbids. Several appendixes contain eleven alleged letters of Jeanne d'Arc which M. Fabre believes to be authentic (no. 11 certainly is not, and the others ought to be subjected to sterner criticism than has yet been applied to them); a long series of turgid stanzas by Christine de Pisan, written in commemoration of Charles VII.'s coronation in 1429; essays on the *Mystère du Siège d'Orléans*; the false Jeanne d'Arc; the alleged secret of the king, etc.

Although a legitimate and valuable historical work, these two volumes yet have a *tendenz*. M. Fabre is a zealous advocate of the cult of the heroine of France and has written and spoken much in favor of the movement. When recently he was awarded the Prix Guizot by the French Academy for his literary labors in behalf of the canonization of the Maid, he was not unaptly described as "the lay-canonicalizer of Jeanne d'Arc".

J. W. T.

Genoese World Map, 1457. Facsimile and critical text incorporating in free translation the studies of Professor Theobald Fischer. Revised with the addition of copious notes by EDWARD LUTHER STEVENSON, Ph.D. (New York: The American Geographical Society and the Hispanic Society of America. 1912. Pp. 66.)

DR. STEVENSON has here reproduced, with as much accuracy as modern methods of photography and printing permit, one of the great maps depicting the known area of the earth prior to the discovery of America. Other reproductions have been attempted and sketches have been printed in the works of several cartographers, who without exception have recognized the importance of the map as an historical document. There would be no point in making merely another reproduction, but to issue a facsimile, more accurate in general contour, in detail, and in coloring than any previously published is to make a distinct contribution to the source-material of history. The evidence on the reproduction itself, and presented in the critical text, is conclusive that every care has been taken. Therefore, it is only fair to Dr. Stevenson and to students of history, to correct a statement made in print some time ago. It was stated with considerable care that "the map as issued is a facsimile, not of the original map, but of a recent 'hand-colored parchment copy', apparently based on photographs, with those portions of the map restored where the original colors have almost disappeared." If this were true the facsimile would be useless as an historical document. But fortunately it is the exact antithesis of the fact.

On page 3 of Dr. Stevenson's text, he says, "Through the kindly offices of Professor Gustavo Uzielli, the Italian Government gave courteous consent to have the map photographed, and at the *Istituto Geografico Militare* this part of the work of reproduction was done by its expert photographer." The photographic negatives were made in 1905,